

PSYCHO STYRENE

The Journal of SCI-FI, Fantasy, & Horror Modelling



Moebius Mummy



Invisible Man UnWrapped



Sea View



Invaders Saucer

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Data Burst

By Geek Bot

Well This is the 09 Halloween special and this year the mag has been taken over by the Mighty Sprue Tut, Hence the overload of Mummy articles in here. We have tried to keep up the horror/monster theme again this year and I hope we have done our best to give you some great articles for a great read☺

Well I shall let you get on with reading our horrific issue and hope you enjoy and we will be back to our regular transmission in 60 days☺

Front Cover By Denis McDougall
Rear Cover By Pete Bergman

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THIS ISSUE

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REVIEWS

The Invisible Man

By Greg Maiocco



Member IPMS#4444 and the Black Swamp Modelers SIG

“The Invisible Man” is a 1:8 scale styrene kit newly released by Frank Winspur’s Moebius Models that pays tribute to the classic Aurora kits. It is made up of 112 parts cast in light brown, grey and clear plastic that can be intimidating when first opening the box. However, the excellent instructions by Dave Metzner make building this kit a very enjoyable experience.

All parts were first washed with soap and water; once dry, assembly was done with either Tenax 7R or Testor’s liquid cements. All seams were puttied with Testor’s putty and then sanded smooth with files and various grades of sanding medium. The grey figure parts were primed with black Dupli-Color automotive primer. Then I heavily drybrushed

the various features with Testor’s Model Master paints, allowing just a bit of the black shadows from the primer to show at the edges and recesses of the figure. The lenses for the goggles were represented by decals from CultTVMan; I’ll have more to say





about these below.

The colors in the trench coat, vest, tie and shirt were then “toned down” with a technique I use in detailing rock facings on my model railroad layout. Dry powdered Tempera Paint, used in elementary art classrooms and sold at craft stores, was used in the same way as pastel chalks to add shadows and depth to the recessed areas of the figure. These paints come in a number of colors and can be mixed together for even more variety. The key is to use it dry, do not add water! This is a great technique; if you use too much just brush or wipe it off with a dry cloth. Dark pastel chalks were then used to add darker shadows where needed. When I’d finished with the powders, a coat of Testor’s Dullcote was applied to seal everything. The gloves, goggles, loose bandages and shoes were attached last.

After painting the base elements, everything was sealed with Dullcote and five minute epoxy was used to glue it to a 12” by 8” wooden craft

plaque that was primed and painted satin black. Assembling, decaling and painting the books and lab equipment were the most time consuming aspects of building this kit. An excellent set of decals made especially for this kit is available on the internet from CultTVMan (<http://www.culttvman2.com/dnn/>). There are decals for various bottle labels, notebook pages, book spline and paper edges, rug and table top details, green goggle lenses and even





shoelaces. I used all but the rug, table top details and shoelaces. The books were first primed with white Dupli-Color automotive primer (as the decals won't show up against any other color), followed by an afternoon of cutting and decaling the paper edges and spines for each individual book. These are high quality decals that adhere very well and are easy to work with. After they dried Testor's Dullcote was used as a sealant. Various paints were matched to the spine colors and the books were painted to finish them.

The clear parts were a challenge; prior to assembly several bottles and beakers were painted on the inside with Tamiya Transparent Orange, Yellow and TMM Metallic Stoplight Red, which gave the impression of various liquids in each bottle. This was the first

time that I had to work with a large number of clear parts and did a great deal of research to find the right glue. I finally ended up using GS Hypo Tube watch crystal cement, which was given to me to try by my local jeweler. I found it to be very strong and fairly quick setting, as well as crystal clear when dry. The



tube also has a great needle-like applicator that let me pin-point exactly where I wanted the glue. All bottle seams were lightly scraped with a hobby knife and sanded using a sanding stick made for fixing scratches on model car windshields. Each item of glassware was given a bath in Pledge Future Floor Polish, which also sealed the decals. This technique didn't make every seam invisible but it worked to tone them down so that they are less noticeable.

I rarely build a kit without finding a way to "make it my own" by adding or changing something. With this kit the most noticeable change is the addition of a back wall to match the wall on the box art. This wall was made from a piece of 3/16" black foam board painted TMM Dark Tan. A window opening was cut and framed using various sizes of wood strips painted TMM Burnt Umber. The wall was then dry-brushed with Tamiya Flat Brown (more heavily at the bottom) and finished with black pastel chalk for a dark, dirty effect. A piece of clear sheet plastic was used to simulate window glass; I added a small piece of black foam board painted with a full moon and misty night haze to the back of the window. A new nameplate was downloaded from an internet vintage horror movie poster site and downsized using Photoshop. I used strip wood framing to make it look like a hanging picture. The finished wall was then

glued to the wood plaque and plastic base with five minute epoxy.

I assembled the book shelf, table and Invisible Man figure with five minute epoxy to the base. I also added a black cat to fill the void between the figure and the wall. I found several of these cats in different poses at a Spirit Halloween store that opens every year at a local mall in October. This store carries a multitude of small Halloween accessories that can be used to dress up almost any 1/6 or 1/8 scale kit.

"The Invisible Man" is a great kit at a very reasonable price and is really fun to build, paint and customize. Special thanks to Darren Llewellyn for letting me write this article (my first) and also to Mark McGovern and the Black Swamp Modelers. This special interest group located in Toledo, Ohio specializes in monster figures and science fiction models. For more information on joining this group or for just viewing some excellent monster and science fiction modeling visit the following site: <http://members.toast.net/blackswampmodelers/>.



TECHNIQUES

Brush with The Mummy

Richard Danison



[Revell](#) has recently reissued 4 of the old Aurora Monster Models from the sixties. The Wolf man, Frankenstein's Monster, Dracula and the Mummy are all available once again. There are some changes to the reissues: The Monster's right hand has been rotated, Dracula head has been replaced, but the Wolf Man and Mummy remain the same. Out of all the Monster models I built as a kid, the Mummy was the kit that I only did

once. To be honest, it just wasn't that flashy compared to the other kits. Not very colorful or dynamic to a child, I can now appreciate the intricate sculpt of the figure and the complex base.

The new Mummy was released in gray styrene with minimal flash. The molds seem to have held up well over the years and the detail is crisp. Fit was good, but the nature of the kit, with all the bandages, you





the figure with my airbrush. I used a black brown mix of Tamiya for the shading. Another day of drying and then I sprayed the main color onto the figure. I used the leftover paint from the figure to spray the

know this will be a challenge to get right. I used [Ambroid](#) pro-weld to join the kit in sub assemblies. Arms, legs, torso and head were all glued together first. I sanded areas down that didn't line up and test fitted the parts together. Even with all the extra care, there are still some gaps. I filled those with Magic Sculpt, a 2 part epoxy putty. I also used a needle file to file across the seams and line up the bandages. Once the putty and seam work was completed, I primed the figure with a high gloss [Tamiya](#) silver leaf. The silver makes any flaw really stand out. Once that was dry, I took a look at the seams and did a little more work. I let the seam work dry and then I primed the kit again with a flat white [Krylon](#).

I let the Krylon dry for a day and then pre shaded major recessed areas of





base. My idea here was to convey that the Mummy was part of the Earth, having been reincarnated after a few thousand years down there. I sealed the entire figure with Future brand gloss clear acrylic. The Future helps during the wash process. It allows the oil wash to flow freely into all the nooks and crannies on the figure. I allowed the figure to dry a couple of days and then dry brushed the raised areas of the kit with an off white. Once the kit had dried, I repeated the Future step and then another wash, followed by the dry brushing again.

I researched ancient Mummies on the web and decided to go with the dark brown skin color. Probably not accurate to the film, but I wanted as realistic a look as possible. The face, hand and hair were painted dark brown and dry brushed. The Hair is contrasted with a gray highlight and the flesh is contrasted with a leathery flesh

tone. While the figure was drying a few days, I used shades of the figures colors to paint the base. I used a dark brown oil wash on the ruins to bring out the engravings. Dry



brushing the sand and the edges of the base really helped it pop. The Cobra was painted khaki and buff. My goal was to not have the base draw attention away from the figure and, again, to complement the colors used on the figure. Once all the paint had dried a couple of days, the figure was glued to the base and dull coated. I use Krylon brand clear matte sealer. A seal coat will also tie elements together and give a more cohesive overall look.

The Mummy is a great classic kit and it was a lot of fun to build. Highly recommended, get one now before they are gone again.



REVIEWS

Voyage to the bottom of the model Shop

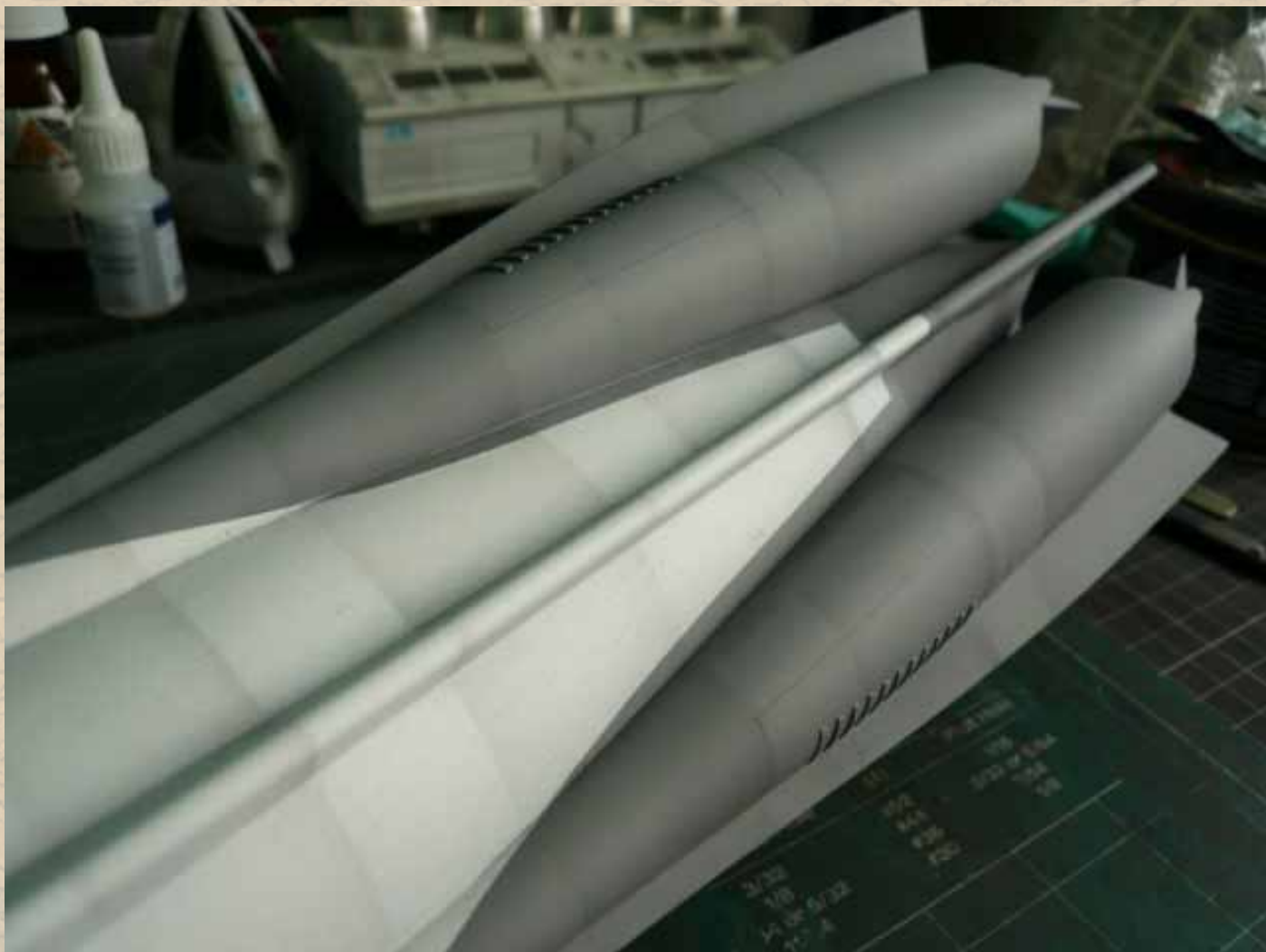
Chris Rogerson



On first opening the massive box of this long awaited kit, you are greeted by the four major sections that make up the hull. Easily assembled, filled and cleaned up. The mould is great with no flash and the whole thing including the very small parts that make up the additional vehicles is perfect. The bridge has some fantastic detail, including the spiral staircase, glass map and full computer panels. Sadly, if you are not going to light this kit, (channels throughout the model to take optics, etc), all the interior stuff is lost in the darkness with just the cool drilled curvatures that surround the forward glass visible. A challenge to do is the separate section that the glass sits in. Why they made it an additional piece is a mystery. When glued in place, filling the

seam to meld into the rest of the hull takes a few tries with the ever faithful P38 car filler, working around the central line for a smooth fit. Another





clever touch is the forward panel that houses the bridge section with the iconic “Flying Sub” launch bay. I chose to leave this off the kit until the rest was complete to leave me with the option to light it if I changed my mind. The sail (or conning tower) was

easily assembled with minor filling and a tight sure fit that needs no gluing in case you want to transport her with no damage. Minor details include ladder, hatch and periscope.

Painting:



I chose to paint the kit with HALFORDS acrylic car paints. The main hull was their basic grey primer. Masking off the windows, it sits well on the smooth surface with no “dead” areas. For the underneath, I chose a different direction. I remember reading that the model was always supposed to resemble a Manta Ray/shark, etc, so in keeping with that idea I sprayed the underside white, (FORD polar white). In hindsight, leaving the motors section until this was done would





have been a better option, but with this, hiding the joints would have been more trouble than it was worth. The weathering was created using good old

crushed charcoal stick, liberally applying it to the model, pushing it into the recesses and carefully brushing the excess away. This is always a bit of a



trial in case of fingerprints, so I do it in sections, sealing it with HUMBROL matt varnish, then moving on along the model. I then finish by picking off some details with MIG pigments of assorted colours. Because the SEAVIEW is supposed to be massive, going easy with the weathering is paramount. The loss of scale with over-doing it would soon





become apparent and make it look toy-like.

Conclusion:

A fantastic kit with few problems to mention, making it a faithful reproduction of the TV version. The Kit is a bit pricy coming in at nearly £80, but in, my opinion, worth every penny. Interestingly, I bought the Flying Sub at the same time and they dominate the model room above all.







Build Project

Dracula's Demise

By Denis McDougall





Greetings friends... I've come to take you on a journey... back to a Spooky old Castel in a Spooky old Country... a long time ago... where Legends of Werewolves and Vampires abound...where after centuries of Horror, local villagers finally put and end to their terror, with the Death of Dracula....

Growing up in the Sixties was a 'gas' the Space Race was in full force, times were a-changing, TV was still relatively new and every Friday night I was glued in front of the old B/W set watching Shock Theater...I was in Heaven when the Feature was starring Bella Lugosi as Dracula ...I'd sit there ,working on my Aurora Dracula Kit, watching as another victim succumbed to his evil hypnotic spell...

Fast forward 40 some odd years to now, and the reissue of [Revells'](#) newly re-sculpted [Dracula](#) But what's this? That's not my beloved and cherished Dracula!!! What has Revell done? At first sight I Hated it! I wanted to hate it and I enjoyed hating it, how dare they re-make that Famous Face that I grew up with, that I loved, and dare I say Cherished? Oh, the Horror still there was something about this new face that, although I still hated it, was casting me

under some sort of spell. Intrigued, I picked up this kit, and still mocking it in my mind, decided to give it a go the assembly was going smoothly and I soon discovered myself staring at the New Face with a different perspective, to me it looked like Dracula





together, caught the Count by surprise and plunged a stake straight through his heart ! This is the moment it time that my 'Take' of this new Revell kit embellishes.



was recoiling in Terror and Panic, but from what? Oh yeah, those villagers, hadn't they had enough of his reign of Terror? Yes they had! and they banded



The Build As stated earlier the figure itself was an easy build with a few seams to address and fill. The base was a fun experience and decided to add a bunch of Bats and rats, but I didn't stop there, I gave the old gnarled tree some new branches for the additional bats, and used a cool base from 'Monsters



on the Shelf' called 'the Abbey Ruins' and in conjunction with the original base started creating a diorama It was at this point where the timeless 12 year old in me kicked in and started painting.



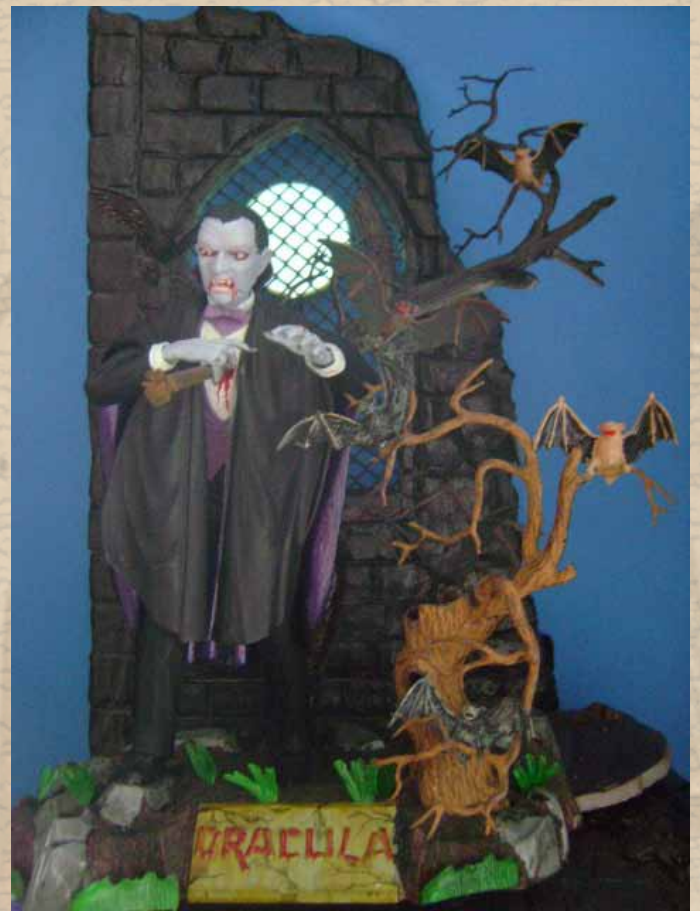
Wanting to make this as spooky as possible I reverted to the old Black and White Dracula movies playing in my Skull Cinema and envisioned a pale dead face (Thayer blue) dark clothing and a cape (flat black) with a somber purple lining (night purple

& a fine mist of metallic midnight purple) Using my [Dremel](#) I bored a hole through the completed figure and using a modified piece of wood dowel I plunged the stake through the chest and straight out of his back, of course adding blood and gore along



the way, a little trickle of blood out of each corner of his mouth and a little Tamiya clear yellow as a spatter of bile on his upper lip. To make Dracula grasp the stake through his chest with his right hand, a little heat was required, watch your own fingers while doing this, or you'll burn them like I did mine...Oh well no pain, no gain... The base was done with Grays Greens and Browns with a nice wash of Tamiya clear Smoke to tone it all down. I made a new ring for the Prince of Darkness by using a 3mm faceted acrylic jewel that you can pick up at most Hobby Stores like Michaels' and as a final touch I had an Illuminated Full Moon that was made a few years ago by Lemax...and there it was, my Death of Dracula Diorama I've come to love the expression on his face and find it fits in rather well with the dilemma he is now facing that being his own demise...Bwahahaha!





SHOWCASE

Mummy's Tomb

By Pete Bergman



When I first heard that Moebius was going to release a Boris Karloff Mummy and sarcophagus styrene kit, I was absolutely thrilled. Having regretted not picking up the Sideshow Premium Format Karloff Mummy figure, this Moebius kit would be a welcome addition to my monster room with this kit being a high quality, yet economical substitute. Cut to 2009. My Moebius Mummy kit arrives in the mail. This was my first Moebius kit, so I was pleasantly surprised at its quality. It was also much larger than I had expected, which was also a pleasant surprise.

Time to assemble and paint! I won't get into the details of building this kit (we all know how to

assemble a styrene kit). However, I will take this opportunity to praise how well the pieces fit together, as well as the ease of assembly. Overall, my only complaint about this kit is the lack of sculpted detail





I decided to build and paint this first. After some minor putty work in the interior of the coffin (where the Mummy will ultimately rest), I was ready to decorate. A few coats of gold acrylic spray paint (Tamiya is my preferred brand) immediately made this thing look real! Using the awesome paint color schemes of some of my fellow kit builders as inspiration (thank you, internet!), I did my best to give my sarcophagus a natural-looking deco. I also referenced the

on the body of the cobra, considering that the rest of the kit has a great deal of detail, it seemed weird that the snake's back had absolutely none. I feared that once painted, it would look a little out of place (since I planned to use the dry brush technique on the majority of this kit). At one point, I had decided to not include the snake in my buildup, and thus re-sculpted the desert base in order to hide the "snake tracks." I ultimately decided to paint the "smooth snake," but not glue it down. Therefore, it's removable.

actual Boris Karloff Movie for reference. Sure, it's a black & white film, but there are some great shots that helped me determine whether to use light or dark colors for certain accents. Sideshow's

My favorite part of kit-building is the painting process. This includes planning out my color and texture interpretations. The Mummy figure was pretty obvious: Old and "mummy-ish." The sarcophagus, however, raised the question of "aged" vs. "clean." Many photos of finished Moebius Mummy kits that I had seen (including the one in the included instructions) portrayed a "clean" sarcophagus, which worked well with the sculpt. A few other photos featured wonderful "aged" renditions of the sarcophagus. Since the Mummy figure sculpt was the "recently dug-up" version, I opted to give my sarcophagus the "aged" look, but not TOO aged. I still wanted to retain some of the iconic golden look of a museum sarcophagus, but with enough aging to make it look natural with the withered Karloff Mummy figure.

Since I was most-excited about the sarcophagus,





Premium Format Sarcophagus paint scheme was also referenced.

The desert base and stone architecture elements were painted with basic wash and dry brush techniques. In addition to brushes, I also used crumpled-up paper towels to apply my washes and highlights. This gives things a nice stone effect with no brush strokes.

Now it was Time to make the Mummy look “mummy-ish.” I have always enjoyed painting mummy kits because of the relative ease of giving them a very authentic-looking effect. To date, I have painted this fellow, as well as the Aurora Mummy reissue, the Horizon Kharis vinyl kit, a custom 9” [Remco Mummy](#), the Marx mold Mummy figurine (the glow-in-the-dark Uncle Milton version), and the Geometric Karloff Mummy bust. For the Moebius version, I painted the head and hands a medium gray. The bandages were painted buff. Both were [Tamiya acrylics](#). For the washes and dry-brush effects, though, I prefer to use [Delta Ceramcoat paints](#). It’s not the most efficient way to paint, but I often find myself doing numerous layers of washing





& dry-brushing. Sometimes to experiment or fix a mistake that I made; other times simply to add depth of color and detail. The colors used for washing were combinations of black, brown, tan, parchment, and ivory. The dry-brush colors were all of the above, but with varying degrees of the lighter colors mixed in, as well as a touch of white.

Only things left to do are glue it all together and give Boris a few coats of matte acrylic sealer. I'm actually very fond of this his spraying process. But not because I enjoy spraying things or inhaling fumes. Nope. I simply enjoy the fantastic feeling of "closure" that sealing a model kit provides. It's not unlike the bittersweet feeling you get when you finish a good book. Satisfaction mixed with not wanting it to end. But all good things come to an end. This is why I'm feeling ready to start my next kit Bring on the Moebius Frankenstein Monster!





Techniques

“INVADERS” SAUCER PART

2

BY SIMON “PAPA SMURF” MERCS



We now start the second part of the article, where we left off. We were in the Modification stage, going over the Cabin Lighting.

PAINTING AND ASSEMBLY:

As with any model kit I build, the primer stage is very important. This makes the paint adhere very well, and creates a much longer lasting finish. It's also your first look at where all the open seams and errors are. Tiny cracks are usually taken care of by a thin coat of primer. But the primer also gives you a much better look at those little areas you missed while you were sanding. As I use enamel paints on

most projects, primer application is a must. I usually prime the parts ahead of time, then, upon final assembly, a second primer coat unifies the exterior. If you filled in your seam lines before the second application, after assembly of the main section, you should have a seamless piece to detail. I prefer Epoxy putty, as a seam filler, and general all-purpose putty.



These images show how it was done:



clear “windows” that surround the top of the Cabin. You must cut out the kit parts marked segments to do this. You can file, or use your trusty Exacto knife to remove those square details on the cap portion. The DLM kit requires you remove the flash around the clear lens, this must be done carefully, or the part will not totally fill in the square aperture you created. We put these aside for later use.



Notice that I also prime the interior of the part. As this is a lighted version, the primer acts as an effective light block. If the lighting is very bright, you can paint interior parts with a flat black, or silver. I use the “Painters Choice” version of gray primer, by Rustoleum, it’s very good on plastics and sands very well. Also notice that the holes for wiring have been pre-drilled for later use.



Next, I began coating the clear parts that would have lighting, with Aclad clear paints. Aclad is a very high quality paint, and although expensive, gives superior results in many instances. I used them mostly for clear parts, with an airbrush. The DLM kit has clear Domes, I prefer the Blue color on the Landing Lights, although Red works too. The DLM “Engine” section is cast in an Orange color, I use Aclad Red to make it more like the color I saw on the TV show. [Aclad paints](#) give a very nice color tone to clear parts, the trick is to go light, and not “flood” the part with paint. It dries very quickly, and it’s difficult to remove and start over, so take it easy when airbrushing with this product.



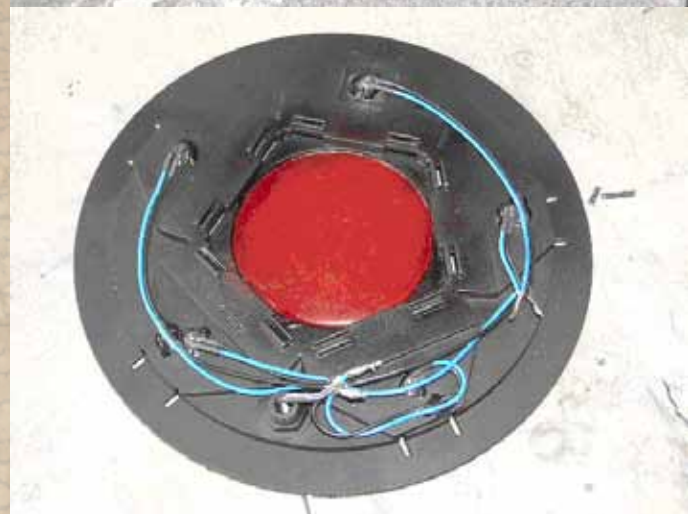
Next step was to prep other parts, in this case, the



Next, is the stage I usually finish up sub-assemblies, like the Cabin Roof rotating Circuit, the Engine Lighting, Landing Lights, and the interior Console. By now these have all been pre-assembled, and pre-configured, and are ready to install. Notice the blackout paint application on the interior of the Hull walls



Next, the Hull sections have to be chosen. The actual prop was Silver, but in many scenes, the UFO appears to be a Blue color. The opening credits show the UFO in space, in a Blue tone, and many "Landing" scenes do the same. So I always offer the client a choice in coloration of the Saucer. In this case the client went with the blue color. Using screen captured images. I tested several colors to see which was the closest to what my images showed. Using several colors, my "swatch" showed me which colors were the closest to the "real thing".



I finally chose Testors Azure Blue for the exterior, and Testors Cobalt Blue for the interior. Now that the colors were chosen, we could proceed to detailing the interior.

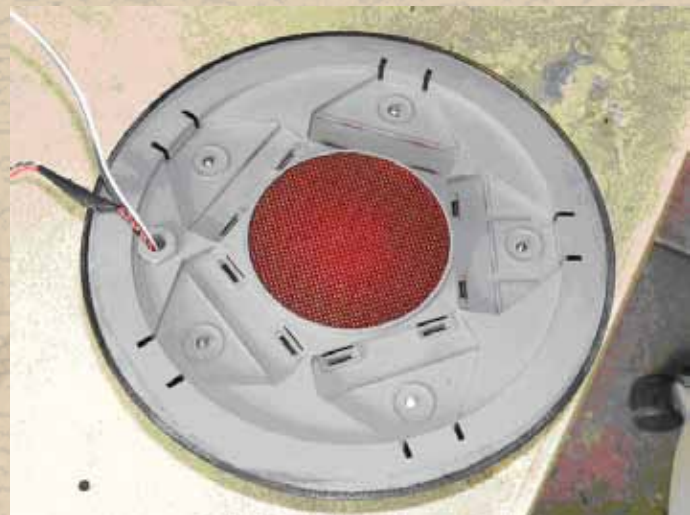
Using the Cobalt blue, and adding White and Black for detailing colors, the interior Walls were painted. First, our Cobalt Blue with an airbrush, then, the instrument detailing by hand. With a lighted kit, painting and assembly go together. As you assemble, the sub-assemblies come in to play, and sometimes require further detailing before putting them in place. These images show the now Cobalt Blue inner Walls, and then the detailed versions, with the lighting system in place, in the main Command Console.



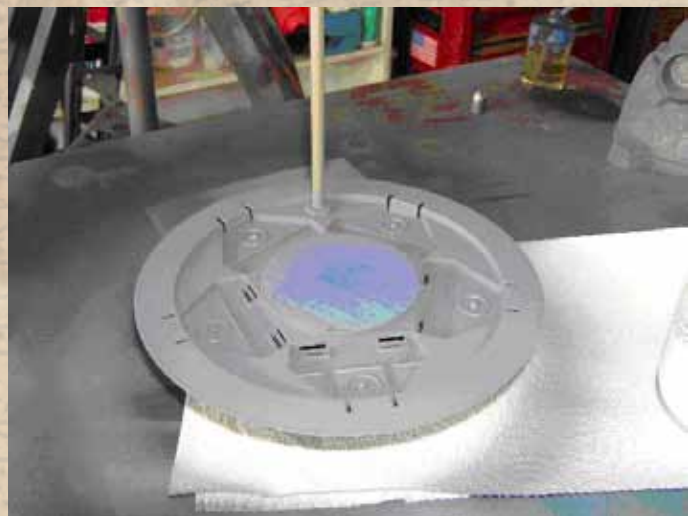
Next, we assemble the interior of the Cabin. Using our pre painted panels, and using the pre-drilled holes for the wiring, the interior takes shape.



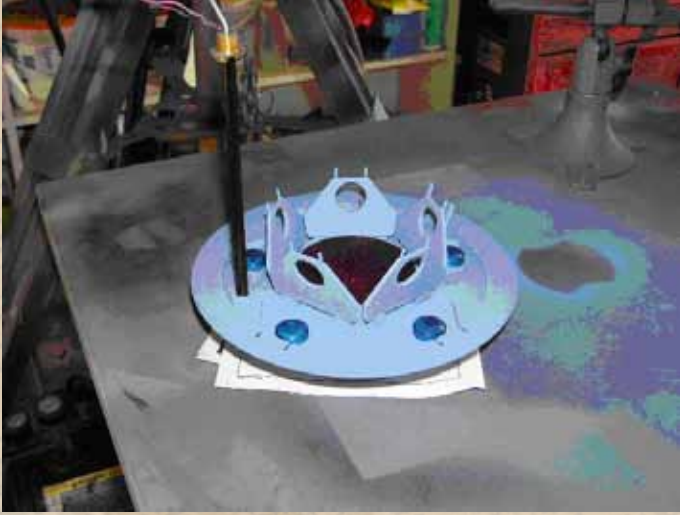
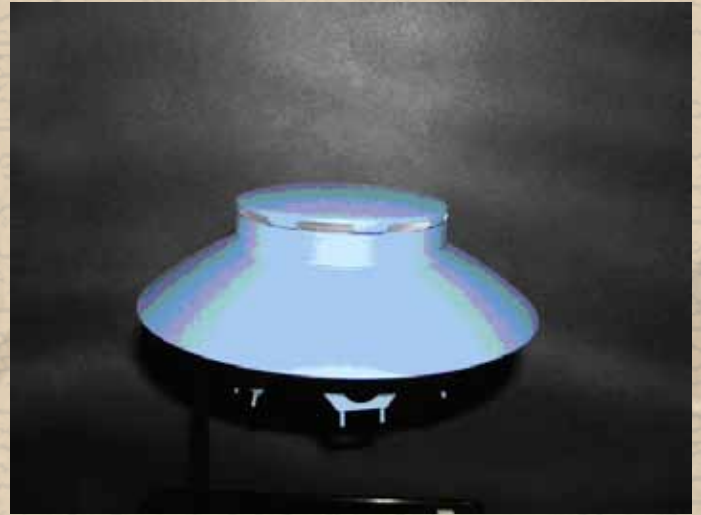
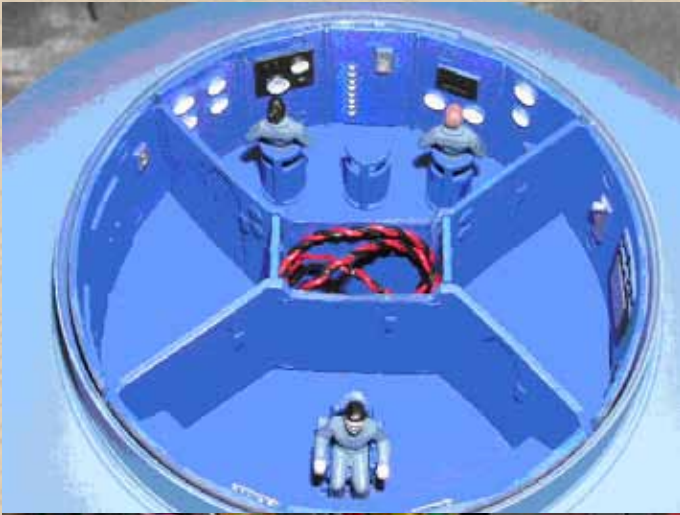
Notice the wiring for the top lighting circuit, are tucked away in the center "Hallway" section. This will allow the viewing of the interior, with the removable "Cap" which holds the circuit.



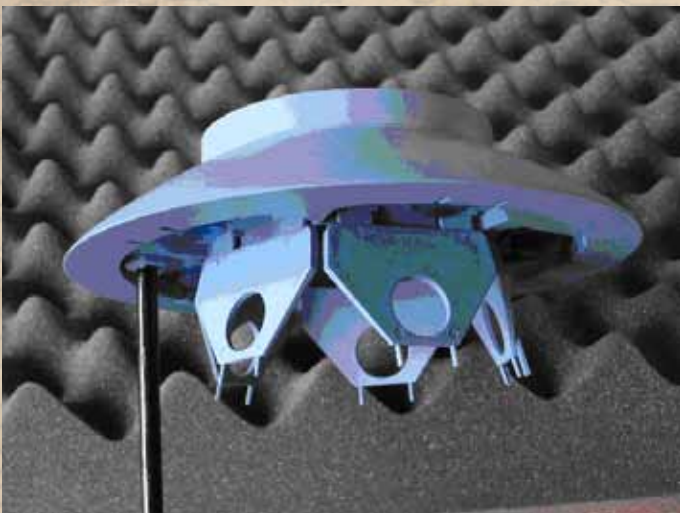
The round "Engine" lens, now painted Red, is glued into place as well as the Landing lights. Now we can begin to mix our colors and paint the exterior of the Saucer. At this point, we mask what has been pre-painted, the Engine section, and each of the 5 LEDs. The Cabin section is also masked, so we don't ruin the detailed interior, and the Saucer is mounted on the Painting Table by a Pana-vise, and it's support rod. To unify the bottom, and hide the filled seam line, another coat of primer is applied before paint application.



Once the Hull is painted, the masking tape can be removed, and the Landing lights glued on. We still have our pre-painted figures, and Landing Legs to add to the build.



Notice that the Support Rod is now painted flat Black, and our main wiring has been snaked through the Rod. Now our exterior and interior are completed, and the wiring is strewn though to the Base unit. The entire display was powered by 2 AA's, and a simple switching system activated the lighting to the Saucer.



And finally, some beauty shots of the finished project.

And that concludes my article on the Monogram, "Invaders" Saucer, hope you enjoyed it!

RESOURCES

Material Suppliers

[EMA Model Supplies Limited](#)

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